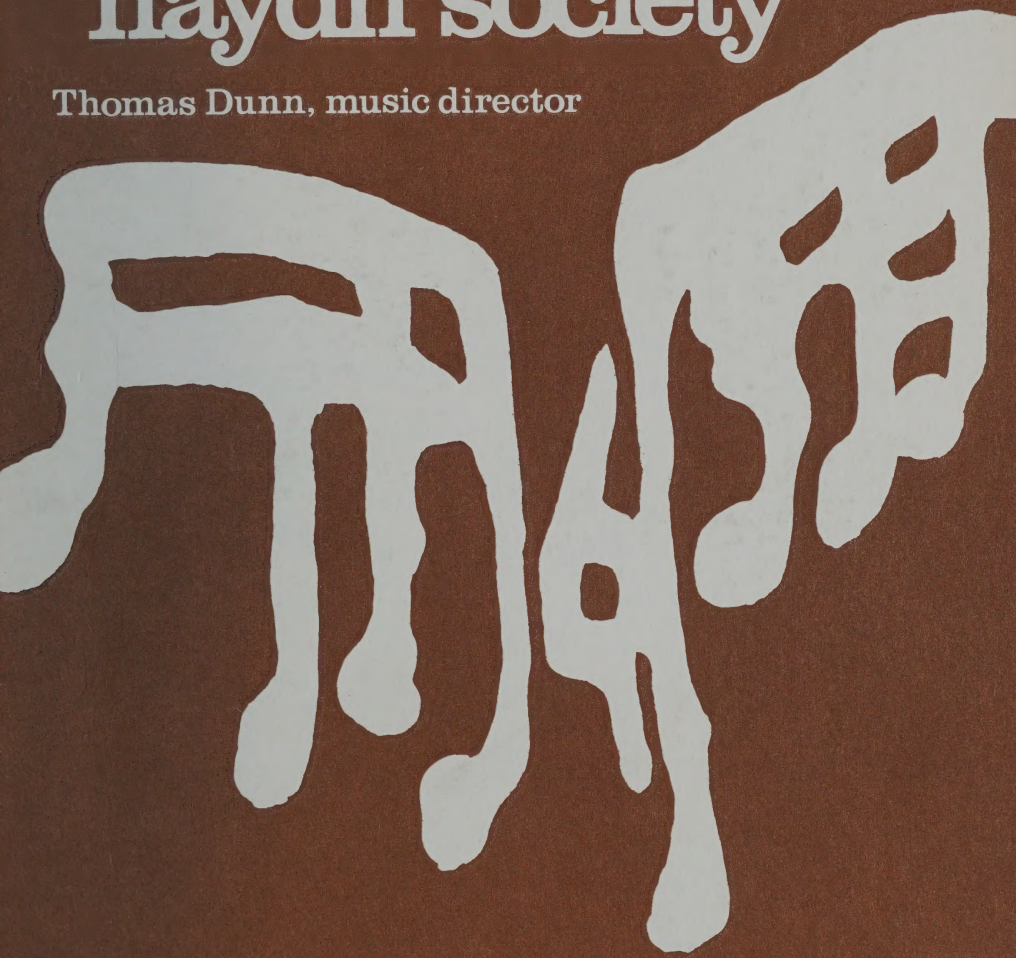
handel and haydn society

Thomas Dunn, music director



158th season

1972-73 SEASON OF THE HANDEL AND HAYDN SOCIETY

PROGRAM I:	November 3, 8:30 p.m., Jordan Hall
HAYDN	Symphony No. 60 (The Absent-minded)
VAUGHAN WILLIAMS	Dona nobis pacem
PROGRAM II:	December 8 & 10, 8:00 p.m., Symphony Hall
HANDEL	Messiah (Version of the Foundling Hospital, 1758)
PROGRAM III:	February 9, 8:30 p.m., Jordan Hall
LEOPOLD MOZART	Die Schlittenfahrt
ARGENTO	The Masque of Angels
MILHAUD	'Adame Miroir
PROGRAM IV:	**March 30, 8:30 p.m., Symphony Hall**
BACH	St. John Passion (second version)
PROGRAM V:	**April 27, 8:30 p.m., Jordan Hall**
DALLAPICCOLA	Canti di Prigionia
RICHARD FELCIANO	To be announced (Premiere of a new multi-media work)
STRAVINSKY	Les Noces

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158th Season 1972-1973

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HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

February 9, 1973 / Jordan Hall / 8:30 p.m.

Leopold Mozart — THE SLEIGH RIDE

I Intrada
II Sleigh Ride
III The Young Lady shivering with Cold
IV The Ball begins / Menuett
V End of the Ball / Rondo
VI Sleigh Ride

Darius Milhaud — 'ADAME MIROIR

Scenario by Jean Genet

I Entrance and dances of the Sailor before the mirrors
II The Sailor and his Image *(Pas de deux)*
III Entrance of the Woman (Death) and dance with the Sailor and his Image *(Pas de trois)*
IV Dance of Death and the Sailor
V Death and the Sailor's Image *(Danse macabre fuguée)*

Intermission

Dominick Argento — THE MASQUE OF ANGELS

Libretto by John Olon-Scrymgeour

I Processional
II Gloria in Excelsis
III Metatron's Entrance and the Sanctus
IV The Orchestral March
V The First Interruption
VI Ann's Entrance
VII The Ballet of The Tie That Binds
VIII Metatron's Sermon
IX The Dismissal
X Recessional

Time (such as it is): the present Place: a Church

Financial assistance for the performance of Dominick Argento's *The Masque of Angels* was provided by the Massachusetts Council on The Arts and Humanities.

Cast for the Ballet

Death	Sonja van Beers - Guest Artist
Sailor	Millard Hurley*
The Image	Paul Landry*

Choreography by Billy Wilson
Technical Director: Frank Leopold

By arrangement with Theodore Presser Company, agents for Heugel & Cie, Paris

Cast for the Opera

in order of appearance

Sandolfon, angelic aide-de-camp	Leonard Gaskins
Sadriel, the company clerk	Wayne Rivera
Dumah, the conductor	Thomas Dunn
Thrones: Cherubim Seraphim Dominations: Powers	Chorus of the Handel and Haydn Society
Virtues who dance:	Charlotte Neven*, Annette Brown*, Millard Hurley*, Paul Landry*
Virtues who play on instruments:	Barbara Kroll, Mary Hadcock, Jay Humeston, Alan Williams, Kenneth Roth, Vincent Ellin, Peter Chapman, Rolf Smedvig, Milton Stevens, Fred Buda, Alice Norton
Metatron, the officer in charge	Robert Ergenbright
Jeremiel, archangel of resurrection	Paul Johnson
Raguel, archangel of the earth	Michael Auclair
Abaddon, soloist of the Powers	George Geyer
John, a young man	Frank Hoffmeister
The Spinster	Jan Curtis
The Professor	Francis Hester
Ann, a young woman	Jane Bryden
Cherubiel, soloist of the Cherubim	Merrill Liteplo

Staged by Peter C. Johnson
Choreography by Billy Wilson
Costumes by Andrea Johnson
Lighting by Sara Linnie Slocum
Assistant to the Stage Director: Mimi Vincent
Stage Manager: Margaret May Meredith

By special arrangement with Boosey and Hawkes

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PROGRAM NOTES *by Joseph Dyer*

LEOPOLD MOZART: Die Schlittenfahrt

One does not usually picture a stern disciplinarian, a strict father and somewhat misanthropic observer of human nature as a composer of humorous musical genre portraits. Johann Georg Leopold Mozart (1719-1787), however, sought to satisfy the popular taste for these fashionable pieces with a "Pastoral" Symphony, a *Peasants' Wedding* and the *Sleigh Ride (Die Schlittenfahrt).* Only a few years ago he was shown to have been responsible for the "Toy" Symphony so long attributed to Haydn. One of the causes of his son's "failure" (by contemporary standards) was his disinclination to follow his father's well-intentioned advice to accommodate himself to the public's taste for lighter music.

Leopold Mozart was born in the Bavarian city of Augsburg and though on occasion he had some unkind words for his countrymen, he maintained close ties there even after his removal to Salzburg. His valuable book on violin playing, which goes far beyond mere technique, was published by J. J. Lotter in Augsburg. The correspondence between author and publisher has been preserved, and although most of it concerns picayune detail about the printing of the violin method, one letter, dated February 9, 1756, mentions in passing the birth of a son who in a few years was to consume most of Leopold's attention. Most, but not all, for Leopold's duties as Vicekapellmeister and Court Composer in Salzburg (as well as private teaching) required a considerable portion of his time. He seems to have retired from compositional activity prematurely without achieving real distinction with any major works. His son's greatness has unfortunately overshadowed the recognition which Leopold won from his contemporaries for his scholarship, his church music and his orchestral compositions.

The divertimento-like *Sleigh Ride* and the other program pieces were destined for the Collegium Musicum in Leopold's native Augsburg. Apparently not everyone there appreciated this side of his talent for there still exists an anonymous letter reproaching him for writing music which according to the writer did him so little credit. This sign of disapproval seems not to have lessened his pleasure in producing picturesque delights like the *Sleigh Ride.*

From an outline of the "program" of the *Sleigh Ride* in a letter to J. J. Lotter it is clear that it was completed by the end of 1755 and surely rushed to performance by the Augsburg Collegium Musicum. The conductor of this group was Anton Gignoux, a versatile musician with a taste for such novelties.

After a strait-laced overture (slow-fast/fugal) the horses start off through the snow to the ball. (Compare this movement with Wolfgang's German Dance, K. 605, No. 3 composed in 1791.) Standing outside in the cold the horses paw the ground and shake themselves impatiently while inside the hall trumpets and drums welcome the merrymakers. Again the sleigh bells are heard and Mozart caricatures an unfortunate lady suffering with the shivers. In eighteenth-century fashion the ball opens with a minuet and finishes off with a jolly Kehraus (ending dance) known as the "Sir Roger" in England.

MILHAUD: 'Adame Miroir

It was no casual matter for Darius Milhaud (b. 1892) to associate himself with Jean Genet (b. 1910) for the ballet *'Adame Miroir* in 1948. Genet found himself at this time on the brink of a life sentence because of repeated convictions for theft. He did not receive this punishment, but, had it not been for the intervention of influential friends like Jean Cocteau, who pointed out to the

authorities Genet's as yet unrecognized genius, he surely would have.

During the war and in the decade before, Genet was launched on a career of thievery and homosexual attachments across the length and breadth of Europe. He chronicled this part of his life in *The Thief's Journal* (1948). The large publishing houses hesitated to publish Genet because of his notoriety, and what little reached print did so through private presses—hence Genet's comparative obscurity in 1948.

'Adame Miroir was performed for the first time on May 31, 1948 in Paris, choreographed by Janine Charrat for Roland Petit's Nouveaux Ballets de Paris. It seems to have been taken up elsewhere in the ensuing months and was performed in New York before the year's end. Performances then became rarer and tonight's presentation may be something of a revival.

Genet's scenario (his only ballet) is laden with symbols, the chief of which, the mirror, generates all the action. The title itself, *'Adame Miroir,* is, like a labyrinth of mirrors, ambiguous: *"adame"* stands halfway between "Madame" and "Adam" in sexual ambiguity, even though it might have initially been suggested by prison *argot* for a madam.

Genet describes toward the end of *The Thief's Journal* how the idea for *'Adame Miroir* first came to him. He was standing outside a fairground Hall of Mirrors in which Stilitano, his imperious, one-handed lover, found himself trapped. Genet could see what was happening but Stilitano, confused by multiple reflections, raged at his own helplessness.

In the ballet the lines between substance and illusion blur almost from the beginning as the Sailor dances in a palace of mirrors. He is frightened by his Image which does not, he observes, duplicate his gestures exactly. Sailor and Image dance together until separated by Death *(la femme),* wearing a domino, who kills the Sailor and removes his body. His Image looks on dispassionately. Death returns and wraps the Image in its own costume. Now unmasked, Death is revealed to be the Sailor, who is subsequently pursued by the Image-become-Death. The Sailor (i.e., Death-become Sailor) escapes into a mirror and only the real (?) Sailor's beret remains of what has taken place.

Richard Coe, who in his study of Genet called the mirror "the most obsessive symbol in Genet's thought . . . the symbol of the whole of Genet's world," has further characterized the uniqueness of *'Adame Miroir*: "there is no more immediate or illuminating introduction to his strange, poetic universe of shimmering evanescences than his little scenario, with its sharp outlines, its stylisation and its insubstantial puzzles of identity."

The choice of a chamber ensemble (16 instruments) was dictated by the ballet company. This was scarcely a limitation for the flexible Milhaud, who created a lean, rhythmic and attractive score. He does not opt for music which addresses itself to the philosophical complexities of Genet's scenario—even if such a course were possible. The external events of the scenario suffice to stimulate Milhaud's musical imagination.

In the first of the five tableaux which comprise the ballet, the Sailor self-confidently dances a jaunty hornpipe, while echoes of a waltz recall the carnival atmosphere of the Stilitano episode. In the second tableau the Sailor dances a *pas de deux* with his Image. This becomes an ungainly *pas de trois* as Death makes its entrance. The fourth tableau is the dance between Death and the Sailor. In the fifth tableau the hurried pace of the opening returns as the Image-become-Death dances with Death-become-Sailor. Milhaud ends it all with a *danse macabre fuguée* on the subject heard at the beginning of this, the final tableau.

ARGENTO: The Masque of Angels

Dominick Argento's *Masque of Angels* was produced for the first time on January 9, 1964 at the Tyrone Guthrie Theatre in Minneapolis. The Center Opera Company of that city made its debut with the work on a double bill with John Blow's *Venus and Adonis* (1682). The success of the *Masque* was immediate and its vitality has continued to delight critics and audiences alike. Both librettist and composer regarded it as especially suitable for church performances and since 1964 it has been presented at St. George's Church (N.Y.C.) and Grace Cathedral (San Francisco). This year, in addition to its Boston premiere by the Handel and Haydn Society, the *Masque of Angels* is being revived in Minneapolis.

The Masque of Angels combines the qualities of chamber opera with the spectacle and dance elements of the seventeenth-century masque—all blended with generous doses of humor. John Olon-Scrymgeour's libretto cunningly delineates the troubles angels encounter in attempting to influence human affairs, and it deserves great credit for the success of the *Masque*. Anyone unacquainted with the nature of the angelic essence might, in fact, believe that our *Masque* angels behave rather like mortals. Such a glimpse of the angelic world destroys any conception of its inhabitants as beings unperturbed by external circumstances and bathed in ineffable light. Metatron, their captain, a Sarastro with a sense of humor, has his hands full (if angels had hands, that is) maintaining a respectable level of efficiency among his heavenly hosts.

John and Ann, the only mortals in the *Masque* are its most conventional figures. Unbelievably more diffident than operatic hero and heroine are supposed to be, they might never have overcome their hesitancy were it not for strenuous angelic efforts to lead them to the altar.

Argento's musical style is flexible enough to encompass both the ecstatic and the hilarious. The angelic choirs, steeped in tradition as they are, incline toward exalted expressions of musical piety—and very beautiful ones at that. Yet their somewhat tattered dignity and singularly un-angelic imperfections make for quite incongruous situations. Metatron and his aides are concerned with (quite literally) mundane matters; they carry on their business and make observations in a considerably less exalted style. The composer alludes to other musical styles adroitly. There are several such allusions but one example may serve for all. Would it be wrong to hear at the beginning a reference to Mahler's Fourth Symphony? Its last movement is appropriately entitled "Heavenly Life."

In a letter to the present writer Mr. Argento made the following comments about *The Masque of Angels* and its composition:

> The work is more a masque than an opera in my mind, since I regard the very slender plot primarily as an opportunity to allow solo and choral singing, dancing and some pageantry.
>
> The work remains a sentimental favorite of mine, even after almost ten years. It was composed during the summer of '63. Through a newspaper ad, my wife and I rented a lakeside cabin in Northern Minnesota for two months. When we arrived at the cabin (rented sight unseen) we discovered that the owners had had it christened with the name: Glimpse of Heaven. Under that auspicious sign the work was written in eight weeks.

THE STORY:

Angels process into an empty church and are assigned places by Sandolfon who admonishes them on the importance of "Order and Harmony"—two qualities sadly lacking in their recent activities. The Virtue Musicians settle

themselves after an embarrassing lapse by one of their number. Then the angelic choirs launch into an elaborate *Gloria in excelsis* during which Metatron, accompanied by Jeremiel and Raguel, enters and leads their hymn of praise to new heights. Even before he commences his exhortation he notices the depleted ranks of the Virtue Dancers and Sadriel, the clerk, must explain the "unfortunate mishap" which befell them. Metatron urges his subordinates to understand the seriousness of their duties and outlines their present mission: "to encourage one mortal love."

Due to the singing of an extended *Sanctus* the angels are caught unawares by the approach of John. They hastily improvise a (chaotic) welcoming chorus—which he, of course, cannot hear. As he is about to leave the church a Spinster suddenly appears. She detains him for a while; a second resolve to depart is forestalled by the entrance of a Professor, who has been talking with Ann outside. She comes in and the two "advisors" discreetly withdraw. John simply cannot summon enough nerve to pop the question. Raguel halts a full-scale ensemble to call for an interlude—the Ballet of The Tie That Binds. The Virtue Dancers prove somewhat less than effective.

Metatron consoles them and turns to the lovers, encouraging them to steadfastness. When Ann doubts the propriety of kissing in church the angels become exasperated. A sudden burst of angelic activity has the desired result and the lovers embrace. "Alleluias" of thanksgiving must yield to consideration of the next order of business—an international mission—and all exit in song.

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ASSISTING ARTISTS

JANE BRYDEN, soprano, a graduate of the New England Conservatory of Music, is well-known throughout the New England area for her performances as an opera, oratorio, and recital singer. In 1970 she was the winner of the Erwin Bodky award of the Cambridge Society for Early Music. She performs as a regular member of the Cantata Singers, Boston Camerata of the Museum of Fine Arts, and the Cambridge Consort.

JAN CURTIS, mezzo-soprano, has appeared in many parts of the United States in opera, oratorio, and recital. She has sung leading roles in *The Marriage of Figaro, A Midsummer Night's Dream, Cosi Fan Tutte, Albert Herring, The Coronation of Poppea, Carmen* and *Dido and Aeneas,* appearing with the University of Washington Festival Opera, the Seattle Touring Opera, the Santa Fe Opera, the Associate Artists Opera of Boston, and the Boston Opera. She has sung with the Springfield and Worcester Symphonies and the Boston Philharmonia. Miss Curtis has recorded for the Vox label.

ROBERT ERGENBRIGHT, bass-baritone, is currently studying for a Doctorate of Musical Arts at Boston University. Prior to coming to Boston he studied at the University of Maryland and the Catholic University of America and was an Instructor in Voice at Northeast Missouri State University. He has appeared in recital, opera and oratorio with the St. Paul Opera Association, the Washington Opera Society, and the Northern Virginia Orchestra and has performed at the John F. Kennedy Center, the Folger Shakespeare Library, and the Wolf Trap Foundation for the Performing Arts.

FRANK HOFFMEISTER, tenor, made his debut with the Boston Symphony Orchestra this fall in Stravinsky's *Oedipus Rex.* He has sung with the American National Opera Company, the Opera Company of Boston, the Harvard University Opera, the Handel and Haydn Society, and in the Castle Hill Festival Series. He has given numerous recitals and taken part in oratorio and symphonic performances in London and Bath, England, New York, Colorado and Greater Boston. He has studied in England at the London Opera Center and holds a Master's Degree from the New England Conservatory. He is tenor soloist at King's Chapel.

FRANCIS HESTER, bass-baritone, has performed extensively in opera and oratorio throughout the country and is well known to our audience. He studied at the Juilliard School and at the New England Conservatory. He has taken part in the Marlboro Music Festival and was a Berkshire Music Center Award winner at Tanglewood. He has been soloist with Youth Concerts at Symphony Hall, with members of the Boston Symphony, and with the Boston Pro Musica, the Buffalo Symphony, the Detroit Symphony, the Chamber Opera Society of Baltimore, and the Denver Lyric Opera.

LEONARD GASKINS, tenor, received his Artist's Diploma from the Hochschule für Musik, Mannheim, Germany, and a Master of Music degree from Boston University. In addition to performing opera, recitals and oratorio throughout the New England area, he is Choral Director at Lawrence Academy in Groton, Mass., where he teaches music history and theory. He is also on the faculty of the

Conservatory of Music at Christ Church, Fitchburg, Mass., Minister of Music for United Parish Assembly, Lunnenburg, Mass., and founder and conductor of the Leonard Gaskins Chorale.

PAUL JOHNSON, tenor from Brooklyn, New York, holds degrees from Alfred University and the New England Conservatory. He has sung in musical comedy and oratorio and has appeared in recital with the Long Island Chamber Players in Carnegie Hall.

MICHAEL AUCLAIR, bass, is a graduate of the New England Conservatory. He has specialized in character roles both on the operatic stage and in the legitimate theatre. Recently Mr. Auclair designed and directed the New England Chamber Opera Group's performance of Rossini's *Marriage by Contract.* In the summer of 1972 he was associated with the Matunuck Theater-by-the-Sea (Rhode Island) as actor and costume designer. He has performed roles in *Hello Dolly, La Serva Padrona, Tosca,* and *La Périchole.* Mr. Auclair also designs and produces puppet theater for children.

WAYNE RIVERA, tenor, is a graduate of Indiana University and the New England Conservatory of Music. He has sung with the Santa Fe Opera, the Cambridge Opera, the Boston Opera, and at the Wolf Trap Foundation for the Performing Arts. He has performed as tenor soloist with the Indianapolis, Kokomo, Connecticut and National Symphonies, and recently appeared in the Boston Ballet's production of *Carmina Burana.*

PETER C. JOHNSON is a graduate of Harvard and a former English teacher. For two years (1970-1972) he was a member of The Proposition, both in Boston and in the national touring company, as actor and assistant director. He may currently be heard (if not seen) as Dirty Frank on Channel 5's "Jabberwocky" children's program. Earlier this season Mr. Johnson appeared with the Society as narrator and writer of light verse for Haydn's Symphony No. 60, "The Absent-minded."

BILLY WILSON received his early training at the Philadelphia Ballet Guild School. He has appeared in the New York City Center production of *Carmen Jones,* the Broadway productions of *Bells Are Ringing* and *Jamaica,* in the London production of *West Side Story,* and with the National Ballet of Holland. He also appeared in John Crank's production *New Cranks.* Mr. Wilson was dance director at Brandeis University in 1965-66 and for the past four seasons has directed and choreographed the *Hasty Pudding Show* at Harvard University. In addition to his duties as dance director of the Dance Company of the National Center of Afro-American Artists, he is choreographer for "ZOOM" on WGBH-TV.

SONJA VAN BEERS received her early training in the Netherland Ballet School and Company and at the age of fifteen became one of the leading ballerinas of the National Ballet of Holland. She has been acclaimed throughout Europe for her flexibility and exceptional lyric quality and had several roles created for her by such masters as David Lichine and Serge Lifar. Miss van Beers has made numerous television and film appearances and has been guest teacher at the Cambridge School of Ballet and the Boston Conservatory. She is married to choreographer Billy Wilson.

Thomas Dunn

Since his debut as a conductor in Europe in 1955 and in New York in 1957, Thomas Dunn has become well-known for his exciting program-making as well as for his literate and moving interpretations of music in a variety of styles.

Born in Aberdeen, South Dakota, and reared in Baltimore, he has taught in Swarthmore College, the Universities of Pennsylvania and New York (at Buffalo), the Peabody Conservatory, Union Theological Seminary, and Westminster Choir College, where he is at present Visiting Professor of Conducting. He has frequently been a lecturer at summer music programs, such as the Blossom and Aspen Festivals.

Now in his sixth year as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn holds positions as Editor-in-Chief of the E. C. Schirmer Music Company and Music Director of New York's Church of the Incarnation and Festival Orchestra. He has been the recipient of numerous scholarships and awards and earned degrees from Johns Hopkins and Harvard Universities and diplomas from the Peabody Conservatory and the Royal Conservatory in Amsterdam. He was the first American to receive the highest musical award of the Government of the Netherlands, the *Diploma in Orchestral Conducting.*

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Robert Shiesley, *bass*

Fortunato Arico, viola da gamba
Chorus and Orchestra of the Handel and Haydn Society

March 30, 1973, 8:30 p.m.
ST. JOHN PASSION

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David Evitts, bass roles

Mary Strebing, *soprano*
Pamela Gore, *contralto*
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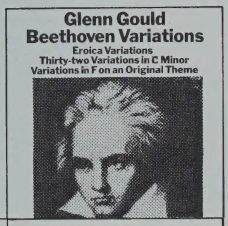

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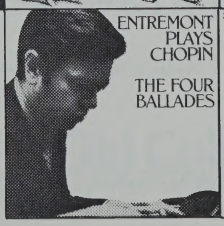

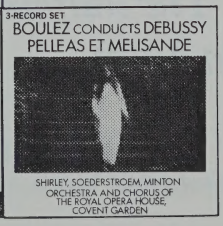

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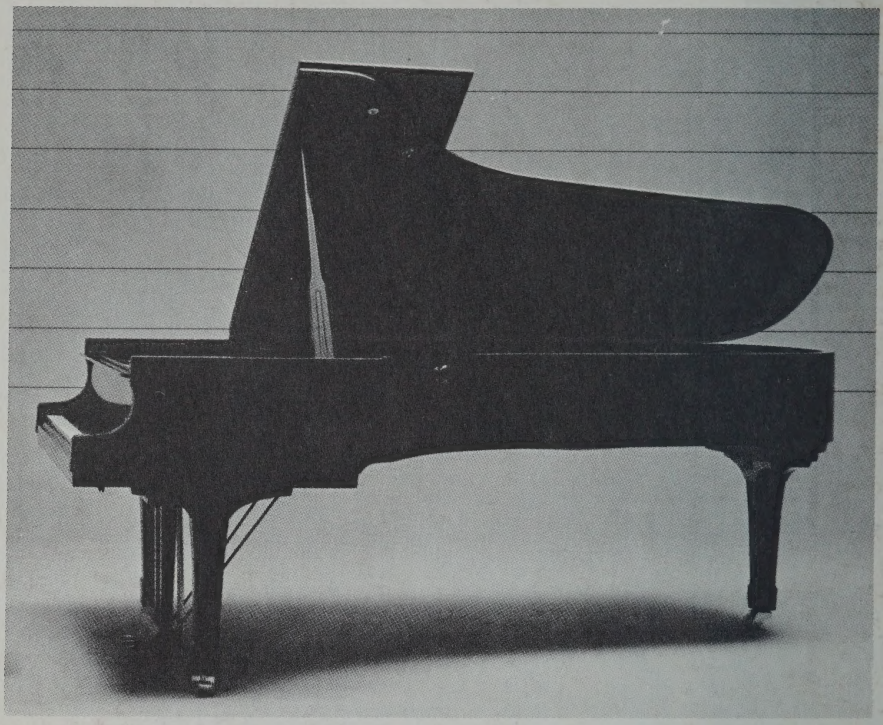

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